



VICTORIA SPIVEY and SIPPIE WALLACE - MAY 1965 (see p. 7)

# Victor Records

February  
1st

1925

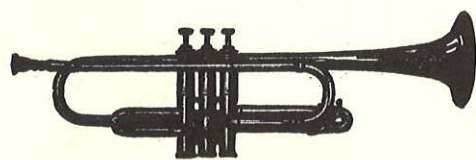
- |                        |                              |                |
|------------------------|------------------------------|----------------|
| 19520                  | Rose-Marie (from Rose-Marie) | Jesse Crawford |
| 10-in. list price 75c. | Dreamer of Dreams            | Jesse Crawford |
| 19521                  | Somewhere a Voice is Calling | Jesse Crawford |
| 10-in. list price 75c. | Serenade (Schubert-Crawford) | Jesse Crawford |



Jesse Crawford at the organ

For a long time we have been asked to make some organ records of this description. These are by a famous moving-picture theatre organist, who is so popular in Chicago that audiences flock to hear him as much as to see the pictures. They are made on the Wurlitzer organ. They represent, in its most characteristic form, the peculiar style of the American "Movie" organist, who has his own ideas of such technical details as "registration," of the choice of stops, and tempo and phrasing, which belong to all music. The curious and elusive tone-colors of the "pipe-organ" are faithfully reproduced—and the "breathy" quality commented on with our first group of organ records.

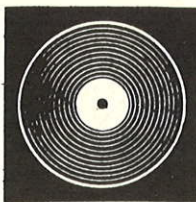
JESSE CRAWFORD - A TRIBUTE THAT IS (see p. 6)



## AMOS WHITE

THE AMOS WHITE MUSICAL CAREER

(see page 3)



ISSUE 69  
JULY 1965  
**record  
research** 30 CENTS

THE MAGAZINE OF RECORD INFORMATION & STATISTICS  
65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.

*playa 5674-5685*

*HERWIN  
Hexo/New Fxco. (contin.)*



*Shan pres p. 9 (see also issue #68)*

THE TUNE WRANGLERS: 1 to r - BEAL RUFF, TOM DICKEY, BILL DICKEY, GEORGE TIMBERLAKE, NOAH HATLEY, BUSTER COWARD, NEAL RUFF (see p. 4) (photo courtesy of White - Healy)



EDDIE SOUTH AND HIS ALABAMIANS(1927): ROMY BURKE(dm); GILBERT "LITTLE MIKE" MCKENDRICK(gtr); ANTHONY SPAUDING(p); EDDIE SOUTH(vln). Photo given by McKendrick to friend Ikey Robinson. Burke and Spaulding still in Europe. South and McKendrick deceased. (see p. 8)



## SWINGING WITH ZACC

• Queries - answers to Mike Zaccagnino, 419 10th Ave., NYC

For those sharp collectors who have my last "Soloists Please" figured out how about trying some of these out for size -- Snake Charmer/Dipsy Doodle by Jerry Blaine on Bluebird which features a growl trumpet - drums - a swinging tenor chorus and either an alto or clary (can't tell which it is) on Charmer and a tpt. and bit of the same tenor and drums on Doodle. Anyone any ideas??? Who is the banjo piano and muted tpt. on "I'm on the Crest of A Wave" by The Rounders on Domino 4181??? How about a "Jerry Sears" Session on Bluebird featuring a Peg LaCentra vocal on "Alexander's Back in Town" - The trumpet is Pee Wee Erwin but who is the nice tenor, guitar and trombone??? ... The reverse also features piano along with Peg's vocalizing on a tune called "Noodling" --- Who are the soloists on "Limehouse Blues" by Sam Lanin on Banner 1351 which are muted trombone - alto sax bass clary?? and a growl trumpet??? Who plays the tenor chorus on "Paper Moon by Herb Gordon on Perfect?? The reverse features a muted trumpet on "Night Owl" all of which was recorded I would say in 1930's -- thereabouts. How about Abe Lyman on Bluebird doing "Sunset Near Vine" on which there are solos by muted tpt. -piano-clary and drums (which could have been Abe himself). Is that Helen Kane doing the vocal on "Campus Capers" by Jesse Stafford and His Palace Hotel Orch. on Brunswick?? Also who are the tuba-trumpet and trumpet soloists?? The flip side is "Sophomore Prom" which features trombone-clarinet and again trombone?? Who can tell me the guitar intro-muted trumpet-muted trombone on Eddie Duchin's Brunswick of "Between the Devil & Deep Blue Sea???" Also who's doing the clarinet behind Patricia Norman's vocal?? The reverse is the controversial "Old Man Mose" where Miss Norman is supposed to have said not Buck It but something else that rhymes with it (left out here for obvious reasons). Did she or didn't she that is the question?? Let me hear your comments, fellow collectors... Who is the trombone-drums and tenor on "From Maine to California" by Bob Chester on Bluebird?? Helen Kane had many imitators in her day and among them was Patsy Young. I have her doing a Harmony record of "Button up Your Overcoat/I Wanna be Bad", both of which Miss Kane did for Victor. However, on this Harmony there are solos by trumpet (Bixian) - piano and then a bit more horn on Overcoat and muted trumpet on I Wanna be Bad. Any ideas anyone? The Casino Jazzers on Van Dyke made some interesting sides, one of which is "Keep Your Sunny Side Up" and features sax and clary (Andy Sanella) plus accordion (Tony Parenti tells me it's Charlie Magnante). Incidentally, Tony tells me he subbed for Sanella on many of his record dates and this bears out the Perfect I had which I have since given to Tony to add to his collection which features Tony on a Sanella date doing "Please Don't Talk About me When I'm Gone." So those of you out there who have any Sanella's I would advise you to listen to them carefully and you may be surprised.

### THE "PERFECT" MAGAZINE (our Issue RR 51/52)

EDITED BY CARL KENDZIORA JR.  
Introduction by Perry Arnagac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copy-righter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR (\$1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

## REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER at 25BROADFIELD, HARLOW, ESSEX, ENGLAND. 2/6d each.

Future issues of BLUES RESEARCH are announced in the parent publication, RECORD RESEARCH.

### THE FOLLOWING BACK ISSUES ARE NOW AVAILABLE:

#### BLUES RESEARCH

Issue 5: COVERING WEST COAST - IRMA, JUKE BOX, SPECIALTY, FIDELITY, SPIRE, SELECTIVE, BIG TOWN, RHYTHM, MURRAY, DOWN TOWN, PLYMOUTH, FLASH, PULL, SPARK & REVISION OF GOLD STAR & TRUMPET

Issue 6: out-of-supply

Issue 7: The MODERN Label

Issue 8: More MODERN; RPM, METEOR, BLUES, & RHYTHM, FLAIR, CROWN (78rpm), CROWN (LP), KENT.

Issue 9: out-of-supply

Issue 10: ABCO, COBRA, ARTISTIC, PARROT, BLUE LAKE, UNITED STATES, CHANCE, SABRE; BLUES & REVIEWS (Barry Hansen).

Issue 11: ACE. SUN, GOLDBAND, BULLET

Issue 12: Coral 65000, Groove, OK 6800

Issue 13: Coming - Another CHICAGO Issue CHECKER, MIRACLE, SUNRISE, PREMIUM, COLT, etc.

## RECORDS WANTED

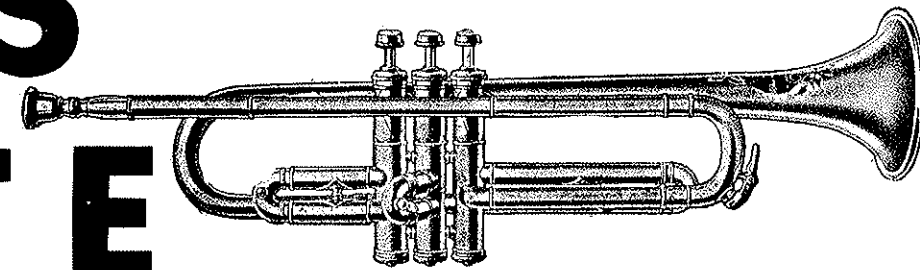
INTERESTED IN BUYING OUTRIGHT  
WRITE, WIRE OR PHONE  
RECORD RESEARCH  
65 GRAND AVENUE  
BROOKLYN 5, N. Y.

## RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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# AMOS WHITE



## THE AMOS WHITE MUSICAL CAREER as told to Bertrand Demeusy

I was born at Kingstree, South Carolina, Nov. 6, 1889; orphaned at age 9, placed in the Jenkins Orphanage at Charleston, South Carolina, a home for orphan boys where various trades were taught. I studied music and printing. In the summer months we traveled extensively, all around the United States and in England also. The little Boys band attracted much attention everywhere we went. I graduated in 1906 and became a teacher in the school for about 2 years.

In 1910-1911 I studied at Benedict College, Columbia, South Carolina. But I failed to graduate. I went on my first show - a minstrel - in 1913. Minstrel shows carried very good bands. This first show was the FRANK'S NEW YORK MINSTRELS. From there on to LEON W. MARSHALL'S MAMMOTH SHOW which carried a fine band of 24. I had the pleasure of conducting this band for one year, then I left to direct the ALABAMA MINSTRELS' BAND, and then a circus band, the COLE BROTHERS CIRCUS. This is now 1918 and this circus band is managed by J. C. Miles; however he had me to conduct for him. Now, I enter the army. I am a private for 2 days only. On my 3rd day in camp an exam is held for the 816th PIONEER INFANTRY BAND. I won out in a class of 17 and was made Director of this 42 piece Military Band. For 14 months - that's my length of service - I played 12 of the principal cities of the States, was shipped to England where we played Liverpool, Birmingham, London, Manchester, Nottingham, Bristol and Southampton, then Portsmouth and across the Channel to Cherbourg, France.

We were in France to August of 1919. We played the cities of Le Mans, Rouen, Verdun, Lille, St. Nazaire, Nantes, Bordeaux and Brest, also a lot of smaller cities which I cannot now recall. The Band was taken completely away from the Regiment and we became a Camp Band at Verdun, Brest, Chaumont. After May we played in these port cities for the embarkment of Soldiers back to the States. That made me responsible only to Commanding Generals of those ports. Well, back to the States I went to New Orleans and there I got my 2nd wife. The first one died.

While in New Orleans, I played with PAPA CELESTIN AND HIS TUXEDO BRASS BAND, GEO. MORET AND HIS EXCELSIOR BRASS BAND, ARMAND PIRON AND HIS BAND occasionally and JOHN ROBICHAUX NO. TWO ORCHESTRA, directed by Wendell McNeil, a very fine violinist. We played for the elites of New Orleans only. Then FATE MARABLE hired me for a season's contract on the Steamer Capitol. The Capitol was one of a fleet of Riverboats, pleasure crafts, owned and operated by the Streckfus Co. of St. Louis, Mo. While on the job we cut 2 records, but I have never considered them any good. I had an orchestra of 5 pieces at the Temple Theatre in New Orleans, 6 pieces at North Dallas Club in that same city and also the Ella B. Moore Theatre Band at the same time.

I went back on the ALABAMIANS under Ed Howard in 1925 and in 1927 I was with MAMIE SMITH AND THE 7-11 TROUPE, both owned and managed by Jack & Bert Goldberg. My last big show and a climax to my travels was in 1928 when I took over the band of THE ORIGINAL GEORGIA, considered by many to be the epitome of Negro Shows. Certainly they carried the greatest array of talent of any show in those days. We carried the best band on this show and I am proud to have directed it.

I settled for a time in Arizona where I played with GREGORIO GOYER AND HIS INTERNATIONALS and with the great FELIPE LOPEZ.

Now Felipe did record and broadcast from the Westward Ho Hotel in Phoenix, but I have never questioned him about the records, and would not know where to find him now. Since 1934, I have been here in Oakland, California, and my family is a big one: an ex-wife, a son and daughter, 9 grand children and 4 great grands.

I have played quite a lot here with different fellows. I mostly concentrate on big bands of the concert or marching Bands, but I am somewhat in demand for a bit of Dixieland from people who still appreciate it. I haven't as yet reached that end that I cannot play; far from it!!!

Long parades, we do not have any more. Just a few blocks and then we circle for climax.

### FRANK'S NEW YORK MINSTRELS; 1913

Jas Shackelford, Amos White, Brooks Brockman, Leon Blake (tp); Gus Aiken, Amos Gaillard, Geo Williams (tb); John Ivey (horn); Thorel Padmore (cl); Geo; Christian (ldr, baritone); Richard Wallace (b); Harry Adams, Richard Vickers (dr).

### LEON W. MARSHALL'S MAMMOTH SHOW which carried a fine band of 24:

Amos White, Jas Shackelford, Freddie Hunt, Chas or Clem Fowler, Harry Smith (tp); John Bailey, Edward Bryant, Lucius Robinson, Art Perryman, Eddie Simmons (tb); Wm Thornton, Ed or Rich Jefferson, Arthur Simmons, Harry Alford (cl); Alvin Robinson (baritone); Pee Wee Williams (flue, piccolo); Joe Drake, Sam Claiborne (sax); Love Lee (as, violin); Wm Bryant (alto horn); Leroy Wilson (alto horn); Al Fox (bass); Buster Bailey, Cosgo Cropp (dr); Lawrence Baker (voc).

ALABAMA MINSTRELS: Jeff Smith (ldr, tp); Sherrell Greene, Amos White (tp); Howard Duffy, Arthur Perry, Bill Grimes (tb); Ray Lattimore, Sam Spencer, Pete Latzo (cl); Carl Daniels (baritone); Frank Kelly (as); Wm Daniels (tba); Honey-Boy Evans, Arthur Shaw (dr); Frank Moore (tb).

### THE RINGLING BROTHERS CIRCUS:

Abe A. Wright (tp, ldr); Amos White, Art Shivers (tp); Eddie Carr, Frank Miller (tb); Leonard Nelson, Son Shaw (cl); Jim Nelson (horn); Eddie Jarrett (piccolo); Ben Smith, Jim Garrett (dr).

### THE COLE BROTHERS CIRCUS: 1918

Amos White (ldr, tp); Ben Jackson, Harry Smith (tp); J. C. Miles (contractor, tp, dr); Billie Moore, Jim Curry, Bud Lankford, Marvin Price (tb); Bob Young, Lovey Taylor (cl); Joe Drake (alto horn); Richard Wallace (tba); Joe Dodson, Bill Smiley (dr).

### 816th PIONEER INFANTRY BAND

Amos M. White (director); Wm Triggs, Frank Hatton, Robt Walker, Dave Walker, Carl Travis, Maurice Durand, Leon Paige, Edward Thornhill (tp); Preston Hancock, George Guest, Chas Hooks, Amos Gaillard, Jim Williams, Tad Preston (tb); Robert Russell, Ely Syriaque, Ed Clark, Del Weathers, Carl Roberts, Bill Seymour, Lee Rivers (cl); Ray Miles, Ed Weatherspoon, Robert Hodges, John Moore, Edward Elieber, Sam Clark (horns); Roy Monroe, Clint Weaver (tba); Frank Armstrong, W. Osborn (baritones); Shelly Cook, Earl Branch, Roy Reevely, V. Branch, D. Major (dr).

Band played 12 of the principal cities of the States, was shipped to

(CONTINUED ON PAGE 10)

1 to r(standing): TOM DICKEY, BILL DICKEY, BUSTER COWARD, GEORGE TIMBERLAKE, (seated): EDDIE FIELDING, ? , EDDIE DUNCAN

THE SAN ANTONIO STORY

THE

compiled by  
Glenn White and Bob Healy



TUNE WRANGLERS

FOREWORD: One of the hottest, if not THE hottest, western swing bands to come out of the San Antonio area during the 1930's was the TUNE WRANGLERS, or as they were known in Spanish - the TUNO HOMBRES!

The band was formed in 1935 by Buster Coward, and the original personnel consisted of: Buster, guitar; Tom Dickey, fiddle; Charlie Gregg, bass; and Eddie Fielding, bjo.

Eddie Fielding left the band before its first session, and Joe Barnes, who used the name "Red Brown", took his place. The Ruff twins, Neal and Beal, were added during the 1938 sessions, as was Leonard Sego (or Seago) who later worked with Ted Daffan.

We believe the personnel to be 99% accurate as it was verified by Buster Coward's daughter, Nel Perkins of San Antonio, who had direct contact with Buster. The only unknown we have is the accordion player on the Feb. 1937 session.

The bands best sessions were undoubtedly the Oct. 1936, and Feb. 1937, sessions. Their best record, without doubt, "TEXAS SAND" written by Buster, and re-released on the Victor label.

The TUNE WRANGLERS disbanded in 1940, but Buster reorganized in 1942 to record some electrical transcriptions, details of which are unavailable.

We would like to thank the following people without whose help this information could not have been made public. Buster Coward, Nel Perkins, Dave Freeman, Dave Crisp, and Brad McCuen.

Further information is always solicited.

GLENN WHITE	BOB HEALY
1216 S.W. 24th	1201 La Due
Oklahoma City	Alamosa, Colorado
Oklahoma 73107	81101

(The following was taken from the magazine "RURAL RADIO", May, 1938, written by Carl Doty, copied by Dave Freeman, and herewith submitted for your enjoyment.

Leaving the lonely campfire harmonies some four years ago, five stalwarts of the Texas plains banded together to form a musical organization now well known all over the great Southwest as the TUNE WRANGLERS. Under the expert leadership of Buster Coward, this five man group began touring the small towns in Texas playing and singing cowboy and hillbilly tunes in the true manner of the ranch country.

Because they were real dyed-in-the-wool ranch hands the boys immediately caught the spirit of the music of the range and soon were playing the bigger towns and cities finally winning for themselves a regular berth on the program schedule of WOAI in San Antonio.

Now the TUNE WRANGLERS are heard regularly five days each week at 1:15 P.M. on WOAI besides keeping their many dates for entertaining at rural functions throughout the state of Texas. Their travels take them more than 100,000 miles each year in which time they visit over 200 different towns. For transportation they require a new automobile each six months due to the constant travelling necessary.

The TUNE WRANGLERS always open their program with "Cowboy's Life" and leave the air each day with the song entitled "Little Ranch House on The Old Circle B". The two songs most requested according to Buster are "El Rancho Grande" and "Texas Sands". The last song was written by BUSTER COWARD himself and along with about 75 other songs has been recorded by the Victor Recording Company.

The cowboy and hillbilly tunes are sung by BUSTER with CHARLIE GREGG and BILL DICKEY joining in for the harmonies of a trio. CHARLIE GREGG takes the microphone when a modern swing tune is requested. An oddity of this group is CHARLIE GREGG who wields the big bass violin. He plays the instrument left handed without changing the strings from the normal order.

THE TUNE WRANGLERS (continued)

PAT FLAHERTY, genial announcer for the TUNE WRANGLERS, keeps the gang in good spirits during the broadcasts with his Irish wit. PAT claims EDDIE WHITLEY stood around ten minutes before getting into an automobile for the first time looking for a stirrup and that EDDIE still hollers "Whoa" when he applies the breaks (sic) of his automobile. BILL DICKEY still persists in driving his ancient model T Ford to the studios and has fond hopes of Jack Benny eventually replacing his Maxwell with the vintage Ford.

The hobbies of the TUNE WRANGLERS mostly turn to the saddle. Having ridden the range for many years the boys get their relaxation when the time permits by heading for the nearest corral and slipping back into the boots and saddle. The most popular indoor sport of the group is just plain eating - BUSTER complains he just hasn't the time to get enough to eat.

This popular WOAI musical group recently offered their picture to the radio listeners. Several re-orders were necessary to fulfill the requests of nearly 7,000 radio fans for a glimpse of the boys as they appear in the broadcasting studio. Such popularity must be deserved.

Buster Coward, gtr; Tom Dickey, fiddle; Red Brown (Joe Barnes), bjo  
Eddie Whitley, pno; Charlie Gregg, bass.

Texas Hotel, San Antonio

Feb. 27, 1936

(all prefixed BS- )	(Bb is Bluebird)
99394 BUSTER'S CRAWDAD SONG	Bb 6554
99395 RANCHO GRANDE	6554
99396 IT WAS MIDNIGHT ON THE OCEAN	6365
99397 THEY GO WILD OVER ME	6310
99398 RED'S TIGHT LIKE THAT	6438
99399 RAGTIME COWBOY JOE	6438
99400 DRIVIN' MY DOGGIES ALONG	6403
99401 RIDE ON OLD TIMER RIDE ON	6403
99402 SHE'S SWEET	6326
99403 SARAH JANE	6397*

\*release as by the "Chicago Rhythm Kings"

Feb. 28, 1936

99418 I'M WILD ABOUT THAT THING	Bb 6310
99419 BORN TO SOON	6421
matrix jump	
99430 MY SWEET THING	6326
99431 TEXAS SAND	6513
99432 LONESOME BLUES	6513
99433 I CAN'T CHANGE IT	6365

Buster Coward, gtr; Tom Dickey, fiddle; Eddie Duncan, steel; Red Brown, bjo; George Timbulake (or Timberlake), pno; Charlie Gregg, bass.

same location

(RZ is Regal Zonophone) Oct. 24, 1936

02868 I WISH YOU WERE JEALOUS OF ME	Bb 6856
02869 THEY CUT DOWN THE OLD PINE TREE	6692
02870 OH, LOOK AT THAT BABY	6828
02871 SWEET MAMA BLUES	6856
02872 I'LL BE HANGED IF THEIR GONNA HANG ME	6692
02873 HOT PEANUTS	7867
02874 I BELIEVE IN YOU	6783
02875 THE ONE ROSE IN MY HEART	6655, RZ G23181
02876 YESTERDAY	6703
02877 IN THE SHADOW OF THE PINES	6655, RZ G23181
02878 I'VE GOT NOT USE FOR WOMEN	7089
02879 THE GIRL I LEFT BEHIND ME	6783
02880 ECHO VALLEY(*)	6703
02881 UP JUMPED THE DEVIL	6982
02882 THAT LITTLE TEXAS TOWN	6828
02883 CIELITO LINDO	7089

(\*) label credit in error; Eddie Duncan, vcl, and not Buster Coward!

Buster Coward, gtr; Tom Dickey, fiddle; Eddie Duncan, steel; George Timbulake, pno; Bill Dickey, bjo; Charlie Gregg, bass. unknown guitar

same location

Feb. 24, 1937

07263 LETS GO	Bb 6900
07264 GET WITH IT	B 6900
07265 SHINE ON NEW MEXICO MOON	7030
07266 DREAMS OF SILVER AND MEMORIES OF GOLD	6962
07267 WHEN IT'S TUNE WRANGLING TIME IN TEXAS	6947
07268 WHEN THE SUN GOES DOWN IN ARIZONA	6962
07269 BACK TO NEVADA	Montgomery Ward M-7197
07270 A LITTLE WHILE AGO	Bb 7030
07271 WHY DO YOU KNOCK AT MY DOOR	7076
07272 THAT'S MY WAY OF LOVING YOU	7076
07273 RODEO ROSE	6947
07274 CHICKEN REEL STOMP	6982

Blue Bonnet Hotel, San Antonio

Sept. 14, 1937

(personnel from Victor files)

Buster Coward, gtr; Ben McCay, fiddle; Charlie Gregg, bjo; Eddie Whitley, pno; Curley Williams, bass. Note: although not listed in the Victor files, Red Brown is present as vocalist on some titles).

014147 WHO'LL TAKE YOUR PLACE WHEN YOU'RE GONE Bb 7336

014148 WHEN YOU THINK A LOT ABOUT SOMEONE 7413

014149 LOOK OUT FOR THE GHOST RED 7830

014150 IT DON'T MEAN A THING 8133

014151 HONEY SMILE FOR ME 7336

014152 LEAVE ME WITH A SMILE 7272

014153 BLACK EYED SUSAN BROWN 7830

014154 IT AIN'T GONNA RAIN NO MORE 7272

014155 SWEETEST GIRL IN THE WORLD 7200

014156 FOUR LEAF CLOVER 7413

014157 COWBOYS AND INDIANS 7767, RZ G23750

014158 WHISTLING WALTZ 7200

Buster Coward, gtr; Leonard Sego (or SEAGO), fiddle; Noah Hatley, fiddle; Neal Ruff, bjo; Eddie Whitley, pno; Beal Ruff, sax/clf; Charlie Gregg, bass location as before

Apr. 5, 1938

022148 LAUGHTER AND TEARS Bb 7571

022149 OLD MONTANA MOON 7612, RZ G23595

022150 LITTLE LOVE SHIP 7703, RZ G23633

022151 YE OLDE RYE WALTZ (CENTENO\*) 8032, Bb 3196\*

022152 RIDING FOR THE RIO GRANDE 8032

022153 SING A SONG OF HARVEST 7571

022154 SHAWNEE 7767

022155 BLUE BONNET RHYTHM 7673, RZ G23597

022156 CHOPO 7612, RZ G23595

022157 SOLITA 7703, RZ G23633

022158 RAINBOW (ARCO IRIS\*) 7673, RZ G23597

\*above also on Bb 3196 as by "TUNO HOMBRES"

Personnel as previous session, except Noah Hatley out; Add Eddie Duncan, steel; location as before

(Vi is VICTOR) Oct. 25, 1938

028593 DIXIE MOON Bb 7934

028594 KALUA SWEETHEART 8014, RZ G23789

028595 RIO GRANDE LULLABY 8014, RZ G23789

028596 RIO PECOS ROSE 7992, RZ G24043

028597 ISLAND REVERIE 7966

028598 HAWAIIAN HONEYMOON 7966, Vi 20-2070

028599 LETS MAKE BELIEVE WE'RE SWEETHEARTS 7972, RZ G23750

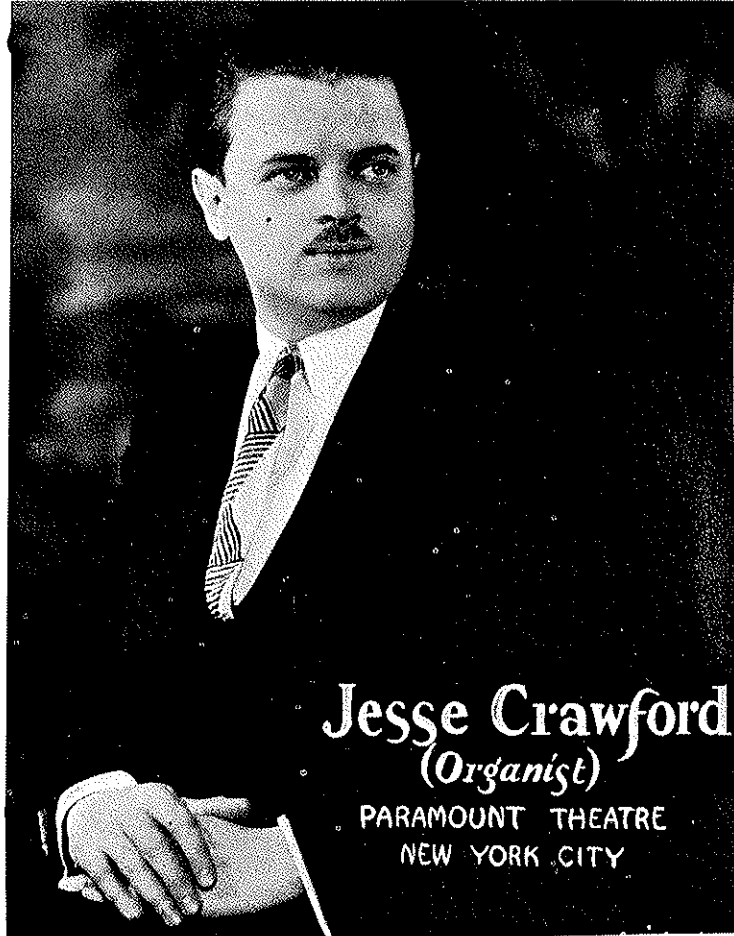
028600 SWEET FIDDLE BLUES 7992

028601 YOU LOST A FRIEND 7947, RZ G23749

028602 I'LL NEVER LET YOU CRY 7934

028603 SINGING CLARINET BLUES 7947, RZ G23749

028604 I LOVE HER 7972



## A TRIBUTE THAT REALLY IS

by John McAndrew

Jesse Crawford, more than any other popular organist deserved to be labeled "The Poet of the Organ," although the appellation lost something of its luster when the record barons started referring to Carmen Cavallaro as The Poet of the Piano. Crawford, above all, had the heart and soul, combined with faultless timing and shading and an empathy with the musical story he was telling. It was inevitable that there would be tributes to him in one style or another. One has now been recorded that is completely worthy of its eulogy and at the same time represents an innovation that records have never seen before.

George Wright has taken a dozen numbers that were recorded by Jesse Crawford more than thirty years ago, but instead of updating them, as most others would, or displaying them in different settings, moods or tempos, he uses the identical arrangements used by Crawford in the original recordings. To anyone completely familiar with the originals, the effect is startling, sometimes almost weird. George Wright has always belonged to what I would call the Crawford school of playing, and ever since I first heard his delightful first sides -- as far as I am aware -- on the old King label in the early fifties I have thought of him as one of the very few worthy of the Crawford mantle; in fact, I can think of only one other on whom I would bestow it: Eddie Dunstetter, who, despite his exciting stylings, has through the years been largely by-passed on platters while many inferior organists have found favor on the major label listings.

George Wright, then, by great good fortune, is actually the one most able to approach the monumental task he set himself when he decided on this difficult and praiseworthy assignment. It may seem to be a simple task, at first glance, but Mr. Wright did not have access to the Crawford arrangements on paper, if, in fact, any of them exist. He had to take the old records and keep on playing them endlessly, the while he put on paper what he heard. He had, apparently, more or less from memory, first played the numbers as they had seemed to be. The first playbacks disillusioned him completely, and there was nothing else to do but listen, again and again, to every quint and quaver caught by the early electrical apparatus.

He has succeeded to the extent that several times as the needle glides through the lovely arrangements one has the eerie feeling that Jesse Crawford has come back to render once more these neglected groovings of the past as we should hear them with the benefit of today's advanced recording equipment, although, having as I do most of the original recordings Mr. Wright has chosen, I must say that the Victor recordings of that time were much, much better than anyone would expect. The organ has remained a difficult instrument to record, and I am constantly amazed and annoyed that so many of the instrument tones in many of today's organ platters fail to come through with anything like the required clarity and depth. I have returned many a popular organ LP because the highs and lows would be acceptable, but the middle registers would simply dissolve into a foamless jumble. It may be that many organs make it difficult for the most advantageous placement of microphones, especially those in public places, where there is not the opportunity to experiment as with studio-based organs, but the concert-hall effect of the former is preferred because of the overall cathedral-like tones although the results in several registers may leave much to be desired.

It is noteworthy that George Wright's choices, in addition to several of Jesse Crawford's better-known pressings, also include a handful of others known probably to Crawford devotees alone and which are as fine as the finest: WHAT ARE YOU WAITING FOR, MARY, for one, a sprightly, invigorating little Walter Donaldson gem never included in any Roaring Twenties compilations, vigorously adapted by Mr. Crawford and beautifully repeated by Mr. Wright. The softly appealing MOONLIGHT ON THE RIVER is another, and one of Louis Alter's lesser known novelties, HIGH HAT, which turned up too late in the DOLL DANCE and WEDDING OF THE PAINTED DOLL sweepstakes to get anywhere. There were very few recordings of it. HAWAIIAN SANDMAN is an attractive trifle that does not seem to have been recorded other than by Jesse Crawford and the Wright repeat. I LOVE TO HEAR YOU SINGING, in a stunning arrangement, happens to be the reverse of the '78 HAWAIIAN SANDMAN. It is a rousing melody, a distinguished one from the pen of Haydn Wood, whose most famous creation was Roses of Picardy. I LOVE TO HEAR YOU SINGING was featured largely by concert tenors. It, too, has been very sparsely recorded, but there is a colorful version of it by JOHN McCORMACK that was made for Victor about the same time Crawford performed the instrumental one. It is lovingly worked over by George Wright with all the verve of the Crawford interpretation.

I'M CONFESSIN' and TIPTOE THROUGH THE TULIPS are as much featured today as they ever were thirty five years ago, I'M CONFESSIN' having been known originally as LOOKIN' FOR ANOTHER SWEETIE and recorded as such on Victor by FAT'S WALLER AND HIS BUDDIES. The rather elaborate Crawford arrangement has been meticulously transcribed by George Wright, as has TIPTOE. It is amazing that none of the arrangements as viewed today seem dated, and as conceived by Crawford and given new life by Wright they are all as fresh and tasteful as if they had just been created.

SO BEATS MY HEART FOR YOU, one of the most entrancing of popular songs, was co-composed by Tom Waring and was consequently recorded and featured by WARING'S PENNSYLVANIANS. It was from an obscure musical comedy of 1930, RAH RAH DAZE and is also listed as from THE STREET SINGER. Jesse Crawford's arrangement of this was one of his most inspired, and his playing on the recording could not have done more for the beautiful song. George Wright has most aptly restated the earlier love theme, with none of the original nuances overlooked.

THE PERFECT SONG was one of the earlier Decca sides by Jesse Crawford when he left Victor after an exceedingly fruitful decade and while the recording was not up to the Victor standard, the arrangement, once more, was mellifluous and touching, an ideal presentation of the song that did not originate as the Amos and Andy Theme in the late twenties, as was popularly supposed, but as possibly the first film theme song in The Birth of a Nation.

In recreating the Crawford cameo, George Wright has done it with wonderful sensitivity and has brought into sharp focus the charming melody lines that were a bit muddled in the original setting. Exhilarating.

WHEN THE ORGAN PLAYED AT TWILIGHT was performed by Crawford on Victor and a few years later for Decca, and despite a lapse of a few years in between the Victor seems to me to be the

(CONTINUED ON PAGE 10)

## Sippie Wallace



BLUES ARE MY BUSINESS  
by VICTORIA SPIVEY

## SIPPIE WALLACE SINGS BETTER THAN EVER ---

Many have wondered about the great Sippie Wallace and I can tell you she is very much alive and singing up a breeze. We decided to visit her recently in her home town (now) of Detroit, Michigan and what memories it brought back to me. There she was just as pretty and sweet as she was the day she left Houston, Texas in the early 20s to join her famous brothers, George and Hersal Thomas in Chicago to start a great career. And what a career! With two great writers and musicians like George and Hersal standing side by side she couldn't miss. Oh, we had such a good time talking about our girlhood days in Houston, about Hersal and George, and about George's daughter, Hociel, also deceased. Sippie is now caring for Hociel's granddaughter, a sweet little child with such expressive eyes. Everytime I placed the little one on my knee a little sadness would come over me thinking about Hociel and the wonderful times we had at home. The boys, George and Hersal, also sent for Hociel to make records in Chicago. Both the girls made it before I did but I soon followed them. Only I got my chance in St. Louis and they got theirs in Chicago. In later years we went back to Houston to visit our families and when our paths would cross we would have a ball. Sippie was on the quiet side, but not Hociel and myself. We were a mess. Our friends would drag us from pillow to post night after night. My mother and Sippie's mother really had something on their hands but they soon slowed us down in no uncertain terms. They were strict and wanted obedience and they got it. I remember one day in the middle 20s in Houston that Hociel and myself decided to make us some fine money before we left home to return to our recording contracts in the East. So we put on a Battle of the Blues between she and I. The night of the contest the joint was packed. There was a red hot jazz band picked up for the deal. We were laughing to ourselves backstage. Do you know we did not give a darn who won the contest, and I was counting that change and it was some change. Sippie told us "not one of you are worth a quarter" and smiled. In later years Hociel passed leaving some kids and my Sippie stepped in and became their second mother. It's kind of a hurt to admit that such great friends have gone. George and Hersal wrote many of the girl's tunes such as Caldonia, Up The Country, Washwoman and Shorty George. Hersal died in his teens (June 7, 1926) from ptomaine poisoning. George's death was due to trying to make time for his job in Chicago, missed a street car, fell and broke his spine. He passed 5 days afterward. Sippie has experienced a lot of sadness.

Now for some happiness! Some wonderful things are on the horizon for my pal, Sippie. I recently received a call asking me to recommend one of the original blue singers for Horst Lippman's forthcoming 1965 edition of his great American Folk Blues Festival which tours Europe (and of which I was a member of in 1963). My mind turned back to Sippie Wallace. And when I arrived in Detroit and met Sippie, things really started rolling. A Texan will stick by a Texan. Good luck, Sippie!

## ARMSTRONG RESEARCH PROJECT

by BOB HILBERT

All Armstrong information should be sent to Bob Hilbert, 3170 S. W. 14 Street, Apartment 3, Miami, Florida.

For the first time, to our knowledge, a cheap LP label has issued an Armstrong item. Only two Armstrong selections appear on the LP despite the cover which features a photo of Louis. The released, Guest Star G-1486, features Louis with--the notes say--the Duke Ellington Orchestra. Actually, the personnel consists of Armstrong and Ellington with Barney Bigard, Trummy Young, Mort Herbert and Danny Barcelona. The selections, "I'm Beginning to See the Light" and "It Don't Mean a Thing" are spliced versions from Roulette R 52103, "The Great Reunion." Since the Roulette album is still available, the cheap label issue is almost certain to face a stiff law suit. The remainder of the Guest Star LP is filled out with selections by Jimmy Shore, an Armstrong imitator.

ALTERNATE TAKES: An unissued alternate take of "I Can't Give You Anything But Love, Baby", matrix 401690, is known to exist. William C. Love has a dub of the test in his collection. The take letter of the alternate is unknown, but the performance is very different from the common, issued take C.

Alternate takes of "Confessin'" and "Jack-Armstrong Blues" from the V-Disc session of December 7, 1944, have also turned up. The source of these alternate takes, is unknown. Any information on the source of these alternates would be appreciated. It has been rumored that all titles cut at this session, along with the alternate takes on the above two titles were issued on a World transcription, but the disc, if it exists, has not turned up yet.

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## FOLK MUSIC

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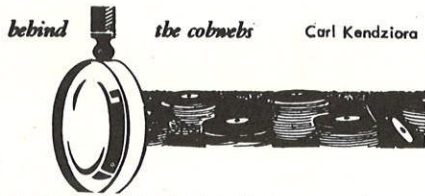
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Flexo and New Flexo (cont.): Here's more on the story of New Flexo and Flexo which we have been beating our literary gums about in this column in issues 29, 32 and 66. Dave Cotter, of San Jose, California, is really doing a job on unearthing facts about these labels and we will report on the latest facts by quoting heavily from Dave's latest letter to us.

Here's what Dave has to tell us: "Here's more and the latest info on the Flexo-New Flexo thing. There IS a most definite link. The gentleman's name is J. J. Warner. This is the story as I've pieced it together so far. Warner started the New Flexo label in Kansas City around 1926 (?). Don't know how long this lasted or even if he produced recordings before this. Anyway, he was a sound engineer and the 'flexible record' was of his own design. I'm sure that the Unity label was his also. Nothing is known then until late 1929 when the Pacific Coast Record Corp. was drawn up in San Francisco and stock in the company was issued. I don't believe that any actual recording was done until 1930. Again our friend J. J. Warner is the man behind the company but only in the capacity of recording engineer and technical advisor. The officers of the company were apparently the financial backers of Flexo. From what I can find, there was quite a turn-over in the officers until the demise of the company in 1938 or 1939, under its new name of Titan. Interesting to note that at this time, the company was only making radio transcriptions and advertising recordings (also for radio). I'm not sure if Warner stayed on with the company until it folded or left sometime before. But he did freelance for a while until sometime in the early 1940's, when he started the Warner Automatic Voice Studio (also in San Francisco). The only specimen I have of this shows it to be a home-type recording (composition is pressed cardboard with a light shellac coating) similar to what might be found in one of these Record-Your-Voice machines in penny arcades. The recording is of very poor quality and reproduces the voices of three girls talking, laughing and singing. There is a penciled in date on the label which indicates it was recorded 3/10/45. And, of course, no master number appears.

"Getting back to the Pacific Coast Flexo, the many colors that were used had nothing to do with any particular series. I have come across several identical recordings which were pressed in different colors. The reason for the color was that J. J. Warner felt that the customers would be attracted to these bright colors and therefore would buy. I have, as yet, no idea of where these records were sold. nor for how much they were sold for. Only that many of these recordings were sold and shipped to South America.

"That series Q, which Mr. Weiss mentioned, was probably a 12" disc used in one of the Fox theaters as intermission-exit music. Jack Coakley, who was also musical director for Flexo, has told me that on these theater recordings, as many as 30 musicians would participate. The series Q was only Flexo's way of identifying these special records. I have a series C and a series O recording.

"Here are some additional recordings ... UNITY 402 (about 9 1/2" and dark blue) In the Garden (256)/God Is Love (258) - McDowell Sisters ("Sweet-hearts of the Air")

NEW FLEXO No Number (about 8 1/2" and translucent blue) Just Like A Butterfly & Sing Me A Baby Song (934) - Frank Culman (acc. by Red Norvo). The Rosary (935) - Frank Culman. (Note: no acc. credits are given for (935) but there is a piano acc. but the style is different from (934). This info has been given to me by Jim Dixon, Marietta, Ohio.

FLEXO (?) Test (?) - no label - no titles - no artists Boneyard Shuffle (918)/China Boy (919) (Note: both sides are done by the same group - possibly Lew Reynolds - and it's the best Red Nichols' sound I've heard since Red himself made these tunes. The drummer (probably Dick Miller) sounds like a carbon copy of Vic Berton on the Boneyard side. The record was most likely not issued as upon listening one can hear foot tapping quite distinctly. Also on the Boneyard side, the gain was turned up much too high for the bass solo.)

"That's about all for now. I expect to be getting more info on Flexo real soon, and when I do, I'll be sure to give you and the readers of RR all of the findings. Will also follow up with a more complete listing of Flexo, Unity, New Flexo, Titan, etc."

Our thanks to Dave for all this data and his continuing research on this obscure subject! We await further details. Dick Raichelson, of San Francisco, sends details on two Flexo items in his collection as follows: Flexo 133 (8" green disc) - I'm No Account Any More (Dave Oppenheim) (B 740 A) New Reynolds Flexo Recording Orch., vocal refrain - Jack Dean/Casey Jones (-) (B 742 2) Novelty Arrangement as played by Lew Reynolds Recording Orch.; Flexo No Number (10" red disc with no catalog number and no master numbers) Brother Bob Frolic, Part 1/Brother Bob Frolic, Part 2.

Finally, Bill Thompson, of Sunnyvale, California, sent us data on three other Flexo issues. Flexo 134 (8 1/2" green) - I Surrender Dear (8-750-A)/Would You Like To Take A Walk (8-741-A) Lew Reynolds Flexo Recording Orch., vocals by Jack Dean; Flexo 138 (8 1/2" green) Ho Hum (1100)/You Don't Need Glasses (1199) Lew Reynolds Flexo Recording Orch., no vocals; Flexo 148 (8 1/2" black) Mr. Froggie (1317)/ (CONTINUED ON PAGE 10)

## BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

All letters to John Steiner  
1444 N. Greenville Chicago 22 Illinois

### EDDIE SOUTH AND THE SOUTHSIDE VIOLINS

Darnell Howard and I visited Eddie South in the Cadillac Room of the DuSable Hotel, Chicago where he was playing with pianist Danny Tillman only a week or two before Eddie's death. Eddie was obviously very ill, but he kept pitching. When we left the hotel, Darnell who was about to leave for his home in San Francisco said "Well, I don't suppose I'll see him again."

Tillman and South had been at the DuSable since leaving a long stand at the Pershing (Hotel) Lounge. And before that I think that Trevalon had accompanied South for a year in a neat bar on the Northside, on Milwaukee Avenue.

On the night with Darnell, Eddie was much less worried about his state of health than about his French-made violin, purchased in Paris in 1931, and which after a damaging fall had been patched with clamps and glue. But now it had begun to rattle.

When we talked about some of his records, Eddie revealed that his accompanists had been Billy Taylor, piano, and Edgar Brown, bass, on the Standard Transcriptions. Eddie and Taylor had been working at Elmer's in the Loop at the time of this recording.

The personnel on his Pilotones was:

Johnny Gutroso	- guitar
Gusikof	- cello
Schulman	- violin
Sammy Fiddler	- piano
Tom Hatch	- percussion
Terry Allen	- vocals

Both South and Howard had taken violin lessons from Charlie Elgar (official of Local 208, now in his eighties) in student years. Among South's first jobs was a string of gigs with Mae Brady's orchestra. Then about 1924 he joined Jimmy Wade's band playing in summer seasons at The House That Jack Built, a roadhouse northwest of the city and in winters at the Moulin Rouge, a cafe in the loop. He remained with Wade until 1927. Then he joined Gilbert McKendrick's quartet at the Ritz Hotel. Soon the band was hired by Club Alabam, a still-active spot on the near-north side. Because of his assured and elegant bearing, Eddie soon ascended to nominal leadership. However, the band under McKendrick and later under South was co-operative - perhaps the first co-op around Chicago.

Reuben "Big Mike" McKendrick insists that Rust errs in using the name Wilkins on South's 1927-28 records; it was Gilbert "Little Mike" McKendrick. Little Mike was in the same quartet when they went to Paris in 1928.

In talking about the early jazz violinists on the Southside, neither knew of anyone earlier than Darnell's father Sam Howard. But Sam was not known to be a swinger; more likely he had a comfortable, romantic style. After him came Charley Elgar, who succeeded Sam in the biggest playboy club of their day, Pony Moore's. In later years Elgar learned what jazz was, but it was never a strong point with him or his bands, although he often employed good jazzmen. Both Darnell and South had worked with Elgar bands.

When I asked "Who really was the first jazz violinist, Eddie replied disdainfully, as if I should have known better, "THE FIRST violinist to play REAL jazz was Darnell." Darnell then spoke about Frankie Woods as having been able to play a "low musical blues" to Darnell's envy. Frankie Woods is the violinist on Junie Cobbs' Vo 1263 and 1269. When recently these were issued on Swaggie label, Frankie's double stop work was credited to "two unidentified violinists." According to Junie, Frankie was also a talented pianist.

Other violinists mentioned for some aspect of their jazz work were the Southsiders: Clarence Lee (late deceased), Clarence Black, Carroll Dickerson, Erskine Tate and Lawrence Harrison who led the Alabamians at the Sunset. Before Cab Calloway was appointed leader, Benny Meroff's Ray Cohen was recalled as being a Northsider whom they admired. But of course nobody was a Venuti. "That's another league!"

as he gives his own version of Leroy's, PLEASE THROW THIS POOR DOG A BONE by calling it HOLD ME IN YOUR ARMS.  
(more down home blues discoveries to follow)

## ANTHONY ROTANTE RHYTHM & BLUES

### BLUES GAL DEPARTMENT

There is so much to be done in the documentation of the post-war blues scene. We have in many ways seemed to have neglected the women who deserve due credit. Here is a gifted artiste who we would like to bring out of obscurity. We would like to introduce CHRISTINE KITTRELL.

#### THE DISCOGRAPHY OF CHRISTINE KITTRELL (EXPLORATORY)

With Band	1952
E2-KB-3765	SITTIN' HERE DRINKIN' TENN 128
3766	I AIN'T NOTHIN' BUT A FOOL " "
3773	LEAVE MY MAN ALONE REP 7109

first & third title credited to CK. The second to Jarrett. (composer credits!)

With Gay Crosse & His Good Humor Six  
E2-KB-6076 GOTTA STOP LOVING YOU REP 7026

there are 2 more sides without K - See GayCrosse

With Band	
E2-KB-7401	HEARTACHE BLUES TENN 133

7408	SLAVE TO LOVE	REP 7026
7409	YOU AIN'T NOTHIN' BUT TROUBLE	TENN 133

No details	1952	
E3-KB-0241	I'LL HELP YOU BABY	REP 7044
0242	L & N SPECIAL	" "
0243	THE PRICE YOU PAY FOR LOVE	7073
0244	SNAKE IN THE GRASS	" "

first and fourth title credited to Kittrell  
2nd and third to Jarrett-Kittrell.

E3-KB-3998	EVIL EYED WOMAN	REP 7055
3999	EVERYDAY IN THE WEEK	" "

first title credited to Chase-Kirkland, 2nd to Ponceello.

1954		
E4-KV-4362	CALL HIS NAME (CK)	REP 7109
	BLACK CAT CROSSED MY TRAIL	7125
	IF YOU AINT SURE	" "
	LORD HAVE MERCY	7096
	SITTIN' HERE DRINKIN' AGAIN	" "

1954 - According to CASH BOX she joined Simmons Akers gospel group and gave up jazz singing. (TENN is TENNESSEE) (REP is REPUBLIC)

1952		
So 495	I THANK HIM	CHAMPION 1005
494	I'M JUST WHAT YOU'RE LOOKING FOR	" "
	CHAMPION 1005	" "

Additions, corrections requested.

### DOWN HOME BLUES DEPARTMENT

THE DISCOGRAPHY OF L.C. GREEN on DOT		
M 6009	WHEN THE SUN IS SHINING (LC G)	1103
6010	LITTLE SCHOOL GIRL (LC G)	1128
6011	REMEMBER WAY BACK (LC G)	1128

6016	HOLD ME IN YOUR ARMS (LC G)	1103
------	-----------------------------	------

Note regarding Dot 1103:  
It is unbelievable that such a fine country blues item appears on a commercial line such as DOT Records of Tennessee. But thanks! L.C. Green is really something to hear. On the first title, WHEN THE SUN..., 'L.C. takes us down to the Cajun country bemoaning his loss of both finances and woman. The haunting drone of an accompanying blue accordian or is it a harmonica complemented by a great guitar paints a beautiful plaintive country blues scene. L.C. has some of the vocal qualities of Sleepy John Estes. On the reverse L.C. (minus the accordian) is Leroy Carr conscious (continued on left)

## CORRESPONDENCE FILLING IN DISCOGRAPHICALLY

AL BOWLLY

Letter from Bob Dickey, Sacramento, Calif.

Dear John:

Being an Al Bowly fan from way, way back, I certainly enjoyed your article in the September (RR63) issue of Record Research concerning the recording activities of this fine vocalist. It sounds like a terrific book and a great undertaking.

In going through some old Downbeat magazines recently, I came across the enclosed article on Bowly's death and thought you might be interested in having a copy for your files. Perhaps you are familiar with the article, but just in case ...

Incidentally, it is surprising to me each time I hear "Lilly Bell May June", by the Hot Club of France on the Decca label (23004, I believe), I'd swear that the vocalist is Bowly. However, the personnel listing says "no". It's sure close!

Again, John, thanks for the article and for all your interesting articles. I enjoy them very much. For my own information, are you going to have an article on Russ Columbo in one of the editions of Record Research?? I'm very interested in getting information on the recording activities, etc., of this great vocalist.

### VERNON DALHART

Research from Joe Drochetz, Minneapolis, Minn.

Copied from P. 34, 1931 Victor Catalog (Canada)

VERNON DALHART, balladist tenor, comes from Texas, where he worked as a farm hand and cattle puncher before he was 16. He somehow got to New York, and, as the nearest thing to the world of music, worked eleven hours a day as shipping clerk in a piano factory. Half a dozen years or so later, he got a chance in "The Girl of the Golden West." Later came regular stage and concert employment, in notable productions, in both light and serious opera, and in Oratorio. He then began to take up the "Old Time" American Ballad, and in this metier he reached a position with few rivals. He is a man of powerful physique, and he attributes to his years of hard physical labor, the ability to continue studies that would have broken down, perhaps, a less perfectly organized individual.

Note: The above cock and bull advertising blurb appears on page 34 of the 1931 Canadian Victor Catalog. I checked U. S. Victor Catalogs 1928-27-28-29-30 and the above doesn't appear in those catalogs. What was the reason for this?

Dalhart discs listed in catalog are 19427-19627-19770-19684-21083-19999-19983-19837-19919-21457-19918-20502-20387-20611-20539-20058-21331-20109-21306-21169-40162-40050-40194-40224-40132.

### CAMAY LPs (Jack Teagarden) further investigation.

(follow up from issue 65 & 66) from researcher Rolph Fairchild, Upland, Calif.

When issue #66 arrived, I was interested to see the comment from Ernie Edwards, Jr., of neighboring Whittier, Calif., regarding the Teagarden 12" Camay LP, but I was a little astonished neither Ernie nor anybody else explained the significance of the slip which Pete Pepke quoted but did not comment upon: "Due to the tremendous demand for this album and in our rush to fill the demand we did not notice a missprint that appears on the back of the album." This notice, which was not in the copy I bought in a supermarket here, is a triumph of understatement, friends.

Quite aside from the usual garbage printed as "notes" on the back of the sleeve, the listings of tunes are not only garbled as to what is on which side, but they are incorrect in several important instances.

The sleeve says that appearing on Side 1 are: The Blacksmith Blues, Wheel of Fortune, Georgia on My Mind, Rocking Chair Stars Fell on Alabama, Jack Armstrong Blues. Side 2 shows: Lover, Down Yonder (Gilbert), Big Noise from Winetka, Dark Eyes, That's a Plenty, That's What Makes the World Go Round.

Even where the tune titles were correctly listed, half of them were shown for the wrong side of the LP.

Actually, the tunes on this Camay CA 3009 are:

Side 1 - Lover, Georgia on My Mind, Jack Armstrong Blues, Stars Fell on Alabama, Down Yonder (5 titles; 5 tracks--not 6 as shown for Side 1.)

Side 2 - Dark Eyes, Rocking Chair, Wolverine Blues, That's What Makes the World Go Round, That's A-Plenty (Again, 5 tunes on 5 tracks, not six as advertised.)

Now, what is not on this Camay LP are Blacksmith Blues, Wheel of Fortune and Big Noise from Winetka. What is on this LP that is not listed on the sleeve is Wolverine Blues.

The correct data for the two sides, then, is this:

These were 10 titles taken from among the 14 filmed and recorded by Snader Studios in 1952, as Howard J. Waters faithfully reported. Evidently somebody just started to list all the titles for the LP sleeve, since the first two items (12501/12502) in Waters' list are the Blacksmith Blues and Wheel of Fortune. The only thing that doesn't fit in here, because it was not on the original film-transcription, is Big Noise from Winetka. That was never on either the 1952 ET-film nor the LP. (It makes me suspect the producer was sabotaged--with Big Noise added as a private message from the saboteur--who doubtless was leaving on payday anyway--to the "boss." That's pure speculation--but I know a couple of frequently unemployed radio men in the Hollywood area who pull stunts like that when they get "fed" with a boss; that's one reason they are so often unemployed.

The whole point of making something about what tunes are on the Camay LP is that the music is better than those first couple of "pop" titles might suggest to the hasty market shopper--which means buyers actually get a lot better quality. Teagarden on this LP than the sleeve listing would make you think. I agree with Pepke that an item of special interest--worth the 88¢-99¢ price--is the two-girl duet with Jack on "Chair." It is different from anything I ever heard him do, even in person--and on a relaxed night he used to work in some vocal effects that I've never yet been able to find on record. Unlike a couple of the other "cheapie" Teagarden LP's, I'd join with Pepke and Edwards in recommending it strongly.

"BRAVO" EARL FATHA HINES - Encore!! (follow-up information from Anthony Barnett, RR-66) London, England

REF. Query from Ed McDonough in your February 1965 issue re. Bravo Earl Hines, this record is also issued in England on Pickwick International PR 127. I played some of it to Stuff Smith during his recent visit and he assures me the violinist on DARK EYES and MY NAME IS ON THE DOORBELL is Eddie South. Stuff Smith never recorded with Hines. I was unable to play him all tracks but I don't think it is Ed South on both HONEYSUCKLE ROSE and THE SHEIK OF ARABY.

Ed. note: Mr. Barnett did a fine 2 page article with photos on Stuff Smith in a recent issue of the English "Peace News."

IN THE DAYS OF ISHAM JONES (Follow up of McAndrew, RR 68)

A fascinating letter from the pen of diligent Isham Jones researcher, JOE STOKOWITZ of Calumet City, Illinois, contributes more to the study and appreciation of this great melody giant.

Dear Mr. McAndrew,

Congratulations on your most excellent article, IN THE DAYS OF ISHAM JONES. It is worthy of the subject and expresses my own estimation - I wonder why RR was so long in getting to it, but it was worth the wait. I like to think that I was one of many, many fans who wrote to Victor suggesting an LP reissue. I first wrote them in 1955.

I'll be looking forward eagerly to the forthcoming issue for more on my favorite orchestra. I'd never seen those pictures of the band before - they are of great interest. Information is what I seek, but I may have accumulated a little on the fringe that may interest you, forgive me if I mention what you already know.

My collection is incomplete, but it does contain over 200 sides - I'd be glad to help - if I can - on a discography. The orchestra made numerous transcriptions, too - of which I know nothing (except that Loretta Lee sang on some of them). I have a picture of the 18 man group that shows young Woody Herman with a saxophone

and Eddie Stone with a violin. I also have a separate picture of Stone that he sent me in 1941.

On Br 2788 Isham Jones is guest conductor of Ray Miller's Orchestra - (I'll See You in My Dreams/Why Couldn't It Be Poor Little Me).

Credit for vocals is missing on many of the early records. I think I've identified only a few that aren't given. Jones & Hare are on THAT CERTAIN PARTY, I WONDER WHERE MY BABY IS TONIGHT - Tom Stacks on I WANT TO BE KNOWN AS SUSIE'S FELLER. The Duncan Sisters?? on TOGETHER WE TWO, Smith Ballew on WHAT'LL YOU DO. Eddie Stone's vocal debut was on Br 4826 - NOT A CLOUD IN THE SKY. The vocals on Br 6253 are interesting because they are sung by a basso (LET THAT BE A LESSON TO YOU/ SHADOWS ON THE WINDOW). A Woody Herman vocal is heard on Br 6349 (GOT THE SOUTH IN MY SOUL) and not again 'till De 605 (IF I SHOULD LOSE YOU/ THUNDER OVER PARADISE). Does Russ Columbo sing POOR BUTTERFLY? (Br 6338) The orchestra's accompanied Gertrude Niesen at a Victor session (October 13, 1933): HARLEM ON MY MIND/SUPPERTIME - Vi 24435, and JEALOUSY - 24454.

I know of only one 12" record; Br 25005 EMALINE, JUANITA/TI-O-SAN, IDLING.

The material for SONGS FOR SUMMER EVENINGS. The early Capitol 10" LP & 45rpm set CCF230 was acquired from Coast Records who had released it in 1948 in two different 78 rpm albums. The cover of one reads: "COLUMBIA PICTURES & COAST RECORDS PRESENT THE ISHAM JONES ALBUM 'IT HAD TO BE YOU', dedicated to Ginger Rogers and Cornell Wilde. featuring the vocal artistry of CURT MASSEY." The other version, labeled ISHAM JONES MELODIES on the back, has the cover decorated with representations of marquees of places the orchestra has played: KIT-KAT CLUB, London, ST. FRANCIS HOTEL, San Francisco, AMBASSADOR HOTEL, Atlantic City, RAINBOW GARDENS, Chicago, MARGOLD GARDENS, Chicago, ZIEGFELD ROOF, New York, RUE DE LA PAIX, New York, CAFE PERROQUET, Paris, COLLEGE INN, Chicago, PALOMAR CAFE, Hollywood, HOLLYWOOD CAFE, New York.

I have the sheet music to many of Isham's songs; as you know Gus Kahn wrote the lyrics to some of the best. A song by Gus Kahn and his wife, Grace LeBoy Kahn (The society girl) is on I.J.'s Victor 24129 - 'T WAS ONLY A SUMMER NIGHT'S DREAM.

I've heard that it was the remark made at a ball game after a home run, "He's a dream come true," that inspired his theme song, YOU'RE JUST A DREAM COME TRUE.

A Capitol 78rpm album (DCN 170) SONGS WITHOUT WORDS featured six melodies by contemporary popular composers, these were done especially for the album. One was by Isham Jones, and they were played by Paul Weston & his orchestra.

I have a couple of 10" 33 1/3 rpm records that date from 1932 I believe - Victor L-16013: A MILLION DREAMS/A LITTLE STREET WHERE OLD FRIENDS MEET, WHAT WOULD HAPPEN TO ME IF SOMETHING HAPPENED TO YOU. It is recorded on one side only, Frank Hazzard does the vocals on the first 2 titles, Victor LT47, I'LL NEVER HAVE TO DREAM AGAIN (Waltz), is the same on both sides. It was made for use in theatres as exit music.

I'm searching for a notebook in which I logged Isham Jones broadcasts in the late 30s (1937-1938) mostly from the BLUE ROOM of the Hotel Lincoln in New York City. At the EASTWOOD GARDENS, Detroit, I remember Eddie Stone sang BOO HOO! at my request at that time. There were I.J. compositions that never got on records - YOU DIDN'T HAVE TO TELL ME, FOG, a swing version of Dridla's SOUVENIR, and a swing version of BEAUTIFUL OHIO. A girl singer of this period wasn't recorded either, to my knowledge. \*They played the same titles that were recorded on Vocalion as by Eddie Stone & his orch.

In the late 40's there were these sides on Bantam Records (Hollywood, California) by Isham Jones Orchestra: D-9000 MANY TEARS MUST FALL, Bob Allen, vocal - same on both sides. D-9001 EVERYTIME I SEE YOU, vocal by Marilyn Thorne and SHE PICKED IT UP IN MEXICO, Bob Allen, vocal. All are I.J.s - words & music.

Of course this was Eddie Stone's Orch. - from Ted Roloff.



